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Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

3 TECHNIQUES
to dress up
your denim p.24

CREATE
DIGITIZED FRINGE
entirely in the hoop p.34

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- gardening tool tote
- in-the-hoop egg holders
- heirloom-inspired linens
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MYSTERY
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p.53



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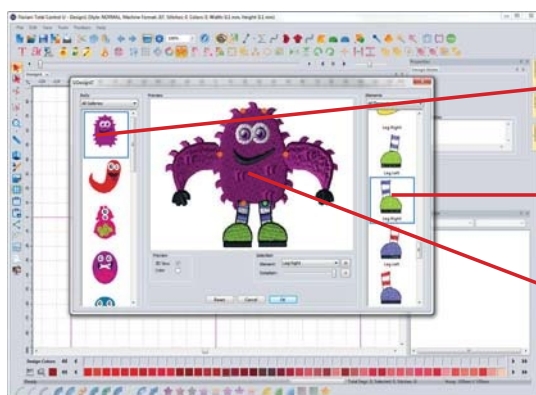
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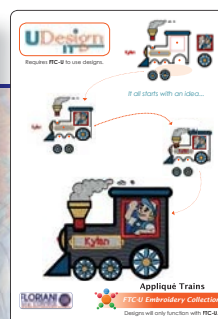
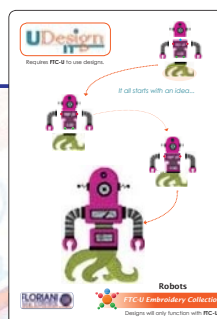


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Find a cool
tool to help resew
jean seams after
embroidery at
shopsewitall.com.



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CREATIVE MACHINE Embroidery

VOLUME 15 • ISSUE 2

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DEAR READERS,

I love teaching newbies the art of machine embroidery. When I see the excitement in someone's eyes as they watch the embroidery machine do its magic, I know they're hooked. It's easy to become obsessed and want to embroider everything in your closet. That's why this magazine exists, after all.

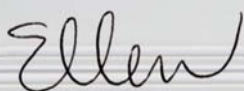
Despite it being easy to get hooked, machine embroidery isn't free of challenges. I once went through six pashminas while trying to embroider a border design. Thank goodness they were four for \$5. Despite my research and experience, I simply couldn't stabilize those scarves properly for a successful stitchout. This process is what prompted me to publish an entire feature article about pashmina embroidery in the May/June 2014 *CME*. I thought if this project gave me so much trouble, there must be others who would benefit from some expert instruction!

This is how we generate much of our content. And thankfully we have a number of highly skilled experts to call on when we need help. (Read more about them on page 6.) Often-times a new technique is born from a mistake or a happy accident. And that's what keeps us motivated and energized for more creative endeavors.

If you've ever tried embroidering denim jeans (who hasn't?), you know that it's no small feat. You have to take apart the seams and re sew them after embroidery, depending on the design placement, or remove pockets and try to reattach them with a professional finish. Or try hooping them without getting the bulk of the pant caught in the stitching. This is what prompted us to ask Cindy Losekamp to write a denim jean tutorial. Cindy gives you three new ideas to embellish your jeans without all these headaches, plus they look like they came straight off a runway. See more on page 24.

We like to bring you innovative techniques that will take your embroidery to the next level. But we also want to bring you some fun, easy projects that don't require much time or materials. Look to "In-the-Hoop: Easter Egg Holder" for a quick project that will help you decorate for spring. Plus, there's a free video that comes with the design so you're almost guaranteed a stress-free stitchout.

Enjoy the issue!



Ellen March

New to machine embroidery or know someone who is?

Find our "Machine Embroidery for the Absolute Beginner" video at shopsewitall.com.

coming attractions

Think prom, dad and mom with the next issue of *CME*. We'll bring you a new take on a strapless gown, great gifts for Mother's and Father's Day, outdoor décor and more. It's all in the May/June issue, on newsstands April 19, 2016.



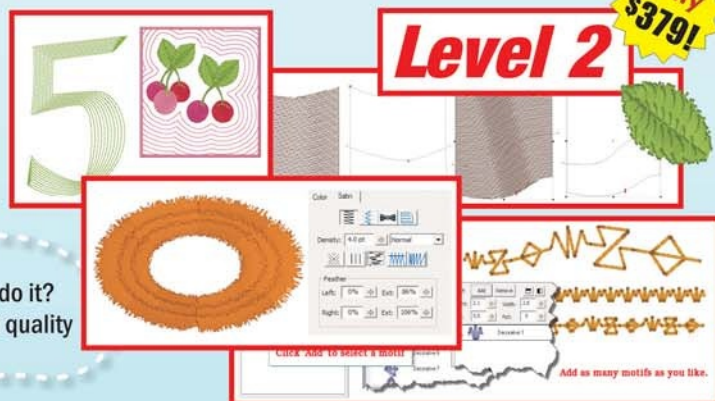
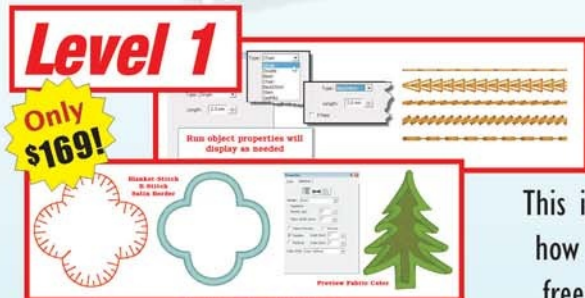


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the invention of the sewing machine

contributors



lisa archer



("In the Hoop: Easter Egg Holder"—page 20) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.

Home Base: Holly Springs, NC

Visit: picklepiedesigns.com

pamela cox



("Q&A with Pamela Cox"—page 50) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in '07 added a new dimension to her education.

Home Base: Dublin, NH



jessica giardino



("Garden Variety Tote"—page 42)

Hailing from a long line of make-do-and-menders, Jessica Giardino learned to sew at a young age. As luck would

have it, she joined the editorial team at *Creative Machine Embroidery* magazine and discovered the joy of embroidery.

One move to Oregon later, she's still embroidering, sewing and blogging.

Visit: henonthetown.com

cindy losekamp



("Denim Do-Over"—page 24) has sewn all her life. When not writing books, she can be found teaching at conventions around the nation.

Home Base: Cedar Grove, IN

lisa shaw



("Unique Technique: Fringe in the Hoop"—page 34) has been involved with machine embroidery education and inspiration since the mid '90s. Lisa's teaching philosophy is that the

computer is a tool, and the artistic beauty that we can create with the computer is inside of each of us.

Home Base: Elbert, CO

Visit: sew-bubbles.com

zandra shaw



("Butterfly Effect"—page 38)

is a new generation designer/digitizer who focuses on the embroidery machine not only as a flat embroidery apparatus but as a

tool to develop new crafts.

Home Base: Kuruman, South Africa

Visit: embroidershoppe.com

katrina walker



("Linen & Clover"—page 30) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep.

Home Base: Spokane, WA

Visit: katrinawalker.com



Learn More

about the experts and designers featured in this issue at cmemag.com.

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tips & tricks

TRAVELING TOTE

Utilize a yoga mat bag to carry all of your embroidery supplies when traveling to class. Roll up fabric and stabilizers, as well as fit in long rulers.

Lynn M., email



TEA TIME

Keep an empty tea tin next to your embroidery machine to dispose of cut threads or small scraps of fabric for use in a later project.

Kathy K., Facebook



Visit cmemag.com

for techniques and tricks to further your embroidery.



BURN PREVENTION

Prevent hoop burn by wrapping the inner hoop with stretchy bandage tape.

Evy H., email

WRAP RECYCLE

Recycle a plastic wrap or foil container, using it as a tear-away stabilizer storage and cutting tool.

DeeDee L., email



RESOLUBLE

Dissolve leftover water-soluble stabilizer to create a brush-on stabilizer. Or use the leftovers to shape freestanding motifs.

Ruth C., email



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2



1



1. Don't be caught without a fresh needle mid-project! Stock up with the **Schmetz Sew Essential Combo Pack**, which includes three sets of machine embroidery needles and a handy magnetic pin holder. (\$24.95, schmetzneedles.com)

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Collection at
shopsewitall.com.

2. Fill a cabin or lakeside retreat with custom stitched pillows featuring the **Loon Scene** from Embroidery Library. (\$5.49-\$7.99, emblibrary.com)
3. Decorate linens and towels with a touch of springtime. With simple buds and clover leaves, the **CME Spring Clover Collection** is a sweet nod to the season. (\$3.99/design, \$19.99/collection, shopsewitall.com)

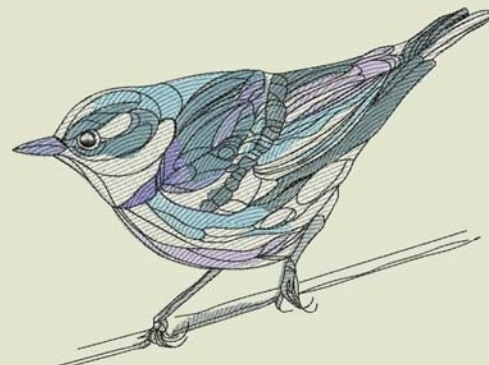
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for a limited time!

3





4



5

**WIN
THIS!**

See p. 53.



6

4. The Our Feathered Friends collection from Kreations by Kara blends soft color and artful linework for a delightful effect. These winged friends would be perfect perched upon café curtains.

(\$10/design, \$40/collection, kreationsbykara.com)

5. Welcome spring with the sweet florals in **Timeless Treasure's** aptly named Lily fabric line. Soft hues, fanciful flower shapes and tone-on-tone patterning inspire all kinds of springtime creativity. **(prices vary, ttfabrics.com)**

6. Stitch where you've never stitched before with the **Baby Lock Alliance single-needle embroidery machine**. With a four-spool holder, 125 built-in designs, 25 fonts and a handy free-arm, this machine is designed to embroider difficult and 3D items with ease. **(\$6,999, babylock.com)**

must haves

the latest & greatest tools & designs



7. Measure twice in style with the **Macaroon Tape Measure**. Available in three “flavors”—yellow, purple and bright pink—slip a macaroon in your project bag and keep another handy in your workspace for all your measuring needs. **(\$3.50, shopsewitall.com)**



8. Create a custom, springtime table setting with the playful and fanciful **Dragonfly design** from Embroidery Online. **(\$2.99, embroideryonline.com)**

9. Unleash your stitching creativity with 20 free-motion projects in **Simply Stitched Gifts by Cynthia Shaffer**. From totes to wall art to baby gifts and more, this artful collection will make you fall in love with free-motion techniques. **(\$17.95, Sterling Publishing)**

10. Stitch the **Anima Deer** from Urban Threads on a tote pocket or jacket chest for bold yet majestic impact. **(\$3-\$7, urbanthreads.com)**





10



11



12



13

11. Plan your dream sewing space with the **Koala Interactive Dream Studio Planner**. Set the dimensions, and then simply drag and place furniture, including Koala pieces and items you already own, in your chosen configuration. (mykoalastudio.com)
12. Woodland creatures and retro styling combine forces for maximum cuteness in the **Retro Animal Swirls collection** from Sew Swell. (\$30/ collection, sewswell.com)
13. Achieve in-the-hoop perfection with **Embroidery Perfection Tape** from RNK. This tape allows you to keep fabric layers perfectly in place during stitchouts without leaving residue on the fabric, hoop or machine. (\$4.99, shopsewitall.com)

celebrating
15 YEARS!

Join us each issue as we celebrate our 15th anniversary with 15 tips for machine embroidery success.

15 TOP TIPS:

Scissors

The right pair of scissors can make or break an embroidery project. Here are our top tips for picking the right scissors, cutting successfully and keeping scissors in good working order.



1 Straight-tip scissors have slender blades and fine points so threads can be cut close to the fabric. Some blades are finer while some are spring-action with micro tips.

2 Curved-tip scissors have slender blades that curve up at the tip and fine points enabling a precise cut while the embroidery is still in the hoop. Curved-tip scissors cut tight curves and corners accurately when working with cutwork and lace.



3 Double curved-tip scissors have several bends in order to reach over the hoop without obstructing the cutting view and allowing the tips to cut flush with the fabric. One curve is near the finger holes and is high enough to fit over the embroidery hoop, while the other is at the tip to allow an unobstructed view of loose threads. The curves let the hand rest comfortably above the embroidery to decrease fatigue and increase precision.



4 Spring-action, double curved-tip scissors are similar to double curved-tip embroidery scissors except these include a handle that opens and closes effortlessly.



5 Micro-tip curved scissors provide a very slender, extra-fine blade, perfect for trimming free-standing lace or cutwork projects.



6 Swivel-handle scissors allow for cutting in a more natural position to reduce stress on hands and wrists that suffer from carpal tunnel syndrome, tendonitis or arthritis.

7 Steeple-tip curved scissors provide a very slender, blunt tip with a sharp blade to maneuver under stitches without clipping the fabric below.

8 Bent-handle scissors have a straight blade and a bend in the handle to cut parallel to the embroidery from above the work.



Tip Always make sure to use sharp scissors. Have them professionally sharpened periodically to keep them in working order.

9 Snips and clips are available without a finger hole, with only one hole or with spring-action with very short blades. These scissors provide sharp points for selecting, pulling and snipping threads. The version without holes provides quick snipping action for those with hand and wrist ailments. Squeeze them in any position to make brisk, quick cuts. Snips and clips are great for trimming threads from the right and wrong sides but should never be used for removing cut-away stabilizer.

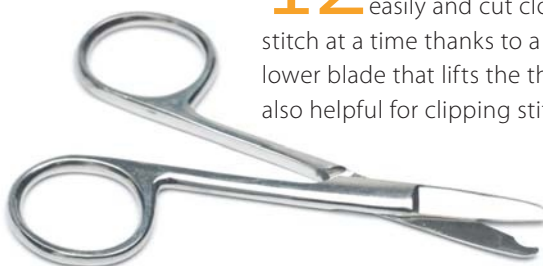


10 Appliqué scissors are sometimes referred to as “duck bill” or “pelican bill” because of the extended large blade. The extended “bill” lifts the fabric and allows a close trim without nicking the fabric or embroidery beneath it. Low, medium and high offset handles, with one short, sharp blade and one fat, flat blade, are great for cutting fabric layers or trimming threads on the right side of machine embroidery projects.



11 Teflon-coated shears provide the smoothest of cuts with their non-stick surface.

12 Hook-blade scissors fit under stitching easily and cut close to the embroidery one stitch at a time thanks to a tiny curved prong on the lower blade that lifts the threads. These scissors are also helpful for clipping stitches from the reverse side.



13 Spring-action scissors have soft, padded handles. The spring-action automatically opens the blades after each cut to reduce pressure on the finger joints.



14 Garment/fabric shears are slightly larger in size and sharp for easy cutting; these durable shears are a must-have in your sewing kit and should only be used for cutting fabrics.



15 Paper (or craft) scissors are medium-sized multipurpose scissors that are comfortable to handle. Use these mainly for cutting paper patterns, card templates and other items that don't require as much precision.

CARE & CLEANING

If properly cared for, good-quality embroidery scissors will stay in excellent working condition and last for a lifetime.

- Clean the scissors with rubbing alcohol and a soft cloth if fusible or spray adhesives build up on the surface.
- Place scissors where they can't be easily knocked to the floor, which can damage the cutting edge and/or points.
- Take care not to cut into pins when cutting out patterns; this damages the blades and tips.
- Keep the cutting blades sharp. The blades should cut cleanly from the pivot point to the tip. Cutting with dull blades causes undue stress on you, your hands and the tool.
- If scissors resist cutting, don't complete the cut. The added pressure may force the blades out of alignment.
- Some stabilizers tend to dull scissor blades quickly. Designate a pair specifically for cutting interfacing and stabilizers.
- Protect the blades by storing fine scissors in a leather case, plastic pouch or sheath provided by the manufacturer. Or place the scissors in a protective box, in a soft cloth wrap or in custom-sewn storage sleeves.
- Keep scissors in a safe, cool and dry place. In high-humidity areas, regularly wipe the blades with a light coating of oil to prevent rust or corrosion. Wipe blades thoroughly before using.
- Cutting paper, metal, plastic or cardboard dulls scissors, as do synthetic fibers and threads such as polyester and nylon. The synthetic lint clings to blades after cutting, which then becomes abrasive. To minimize wear and tear, wipe the inside of the blades free of accumulated lint with a clean, dry, soft cloth to restore smooth cutting action.
- Scissors that become too loose or too tight may need a tension adjustment. Simply turn the screw clockwise to tighten or counter-clockwise to loosen. If a lock nut is used in assembly, loosen it before adjusting the screw and retighten the lock nut to hold the tension.

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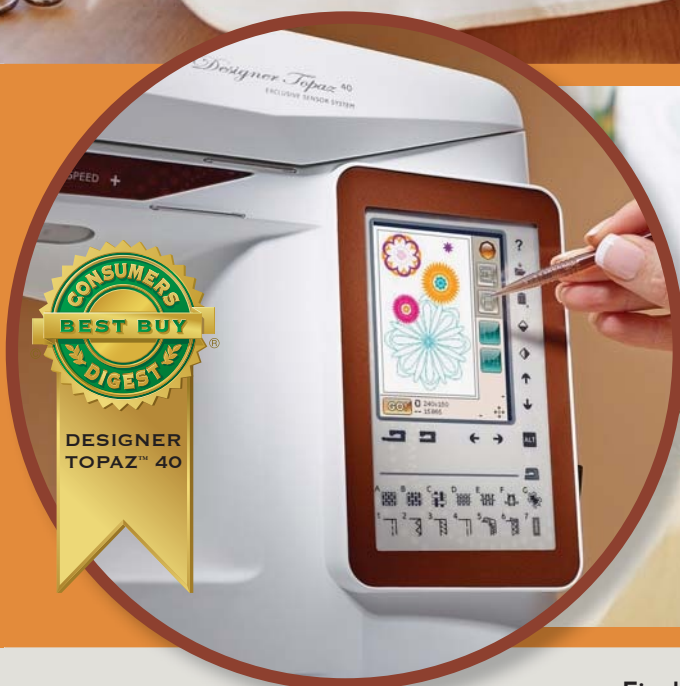
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in the hoop

EASTER EGG HOLDER

by Lisa Archer

Stitch a festive in-the-hoop decoration just in time for Easter.



Download the free ITH Easter Egg Holder from cmemag.com/freebies until April 30, 2016. Find the design at shopsewitall.com after the expiration date.

WATCH IT!

See Lisa create this project at cmemag.com/freebies.

ADORN THE TABLE for Easter dinner with these little felt cuties! They're adorable just as they are, but to make them extra-special, personalize them by adding names with embroidery software or right in the embroidery machine and use them as place cards.

MATERIALS

- + Two 4"x8" felt rectangles, any color(s)
- + 4" square of yellow felt
- + 2"x3" rectangle of white felt
- + Tear-away stabilizer
- + Embroidery tape (See "Source.")
- + Thread: embroidery & bobbin
- + 5x7 or larger hoop
- + ITH Easter Egg Holder embroidery design

PREPARE

- Load the Easter Egg Holder design onto the machine. Thread the needle and bobbin with coordinating thread.
- Hoop a piece of tear-away stabilizer, and then place the hoop onto the machine.

EMBROIDER

- Embroider the first step, which is the placement line, directly on the stabilizer.

- Center one 4"x8" piece of felt over the placement line, making sure the felt is covering all of the placement stitches. Tape in place.
- Embroider the second step, which is the tacking stitch, to secure the felt and create the chick placement line **(A)**.
- Place the yellow felt over the chick placement line. Tape in place. Embroider the third step, which is the cutting line **(B)**.
- Remove the hoop from the machine, but leave the project hooped. Trim around the cutting line, being careful not to snip the stitches **(C)**.
- Replace the hoop on the machine. Embroider the fourth step to create a placement line for the white felt.
- Place the white felt over the placement line. Tape in place. Embroider step five to create a cutting line **(D)**.
- Remove the hoop from the machine, but leave the project hooped. Trim around the cutting line, being careful not to snip the stitches.
- Replace the hoop on the machine. Embroider the sixth step to create the beak.
- Embroider step seven to create the eyes.
- Remove the hoop from the machine, but leave the project hooped. Turn the hoop over to the back. Place the final piece of felt over the placement lines and tape in place.

A



B



C



D





- Replace the hoop on the machine. Embroider the eighth step to complete the design.
- Remove the project from the hoop and tear away the excess stabilizer.
- Trim around the project, leaving a small seam allowance. Clip a line into the stitched notches on each side of the base as shown, being careful not to cut through the stitches **(E)**.
- To finish, pull the ends of the base toward the back and slide one notch into the other to create a stand.

DESIGN

Easter Egg: Download the ITH Easter Egg Holder free from cmemag.com/freebies until April 30, 2016. Purchase the design at shopsewitall.com after the expiration date.

SOURCE

Shop Sew it All carries specialty embroidery tape: shopsewitall.com.

WATCH & LEARN!

Watch as Lisa walks you through six exclusive in-the-hoop projects, including this egg holder, at cmemag.com/freebies.

Bonus: Find Lisa's beginner machine embroidery videos, *Machine Embroidery for the Absolute Beginner* and *Machine Embroidery Basics*, at shopsewitall.com, brought to you by Sulky of America.



A great companion to these videos, the **MACHINE EMBROIDERY ESSENTIALS** bundle at shopsewitall.com, includes everything you need to stock your sewing room for embroidery.



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Denim Do-Over

BY CINDY LOSEKAMP

Take the mystery out of machine embroidering on denim jeans. Learn three techniques for giving old jeans new life to create a custom look right off the runway.

EMBROIDERING DENIM is a great way to reinvent an old pair of jeans, and hooping jeans for embellishment isn't as tricky as it may look. The key is using the right tools and methods to open and close the seams and hems so that it looks like the jeans were never opened for hooping.

PREPARE

Pre-wash denim to remove any excess fabric dye, especially if the jeans are brand new or if using dark jeans with lighter embellishment fabrics.

Most jeans have a double seam or a flat-fell seam on one side. Open the side opposite of the embroidery to ensure the least amount of work. When removing the hemline stitching on the side you've decided to open, only remove about 2" on both sides of the seam instead of the whole hemline; this step will make it much easier to get the hem back into position later.

Determine the placement for the designs to know how much of the seam needs to be ripped, and then stick a pin along the seam or mark it with a removable fabric marker. After opening the hem, position the jeans on a table and slide the seam ripper into the seam crease. Support the fabric on both sides, and then slide the ripper up to simply and smoothly cut the stitches. Continue sliding and ripping up to the marked stopping point. Since it isn't hard to restitch the seam, don't be afraid to rip a little extra. It's much easier to rip the seam now than when you're ready to hoop the jeans.

HOOP

Denim is a diagonally woven fabric, so it stretches even without built-in spandex. Despite being a heavier fabric, denim must always be stabilized to avoid stretching.

Cut a piece of non-stretch fusible mesh stabilizer that's larger than the embroidery and position it with the fusible side toward the garment wrong side. Using the wool setting on the iron, press the stabilizer on temporarily by holding the iron for two to four seconds in each position.

To hoop the jeans, hoop a piece of self-adhesive stabilizer with the paper side up. Lay the hoop on a flat surface and mark a large X diagonally across the middle using a pin. Use the tip of the pin to lift the area in the center and tear away all the paper covering.

Find the center of the hoop by drawing the vertical and horizontal diameter, and then draw a connecting set of cross hairs on the sticky surface of the stabilizer.

Place the printed template as desired on the jeans. Insert one pin through the design center where the horizontal and vertical lines cross in the middle, and then one on each end of the design. The pins should go straight through the template and the denim fabric so the points are sticking out the back of the garment. The pins will form a straight line; fold the garment and template on this line. Pinch the fabric on the top and bottom pins and move it over to the prepared





raw edges of the jeans, but if not, use a 4mm wide and 1.5mm long zigzag stitch, sewing as close to the edge as possible to prevent raveling.

To re-hem the jeans, turn the leg wrong side out. Pin around the entire hemline, even where the stitching is still in the jeans. Remove the rest of the original stitching in the hem to eliminate visible overlap with the original and new hems **(A)**.

Use a 90/14 topstitching needle to re-stitch the hem. Many types of threads can duplicate the heavy thread manufacturers use, such as Jean Stitch by YLI or 12-wt. cotton by Sulky. Or run two ordinary sewing threads through the same needle.

Raise the upper tension to accommodate for the thicker threads and restitch the hem.

Patchwork Sheer Embroidery

Embroider sheer fabric panels and add them to a pair of jeans along one leg.

MATERIALS

- + One pair of ready-made denim jeans
- + ½ yard each of light blue & light pink sheer fabric
- + Thread: metallic gold, silver and copper embroidery, all-purpose & bobbin
- + 80/12 topstitching needle
- + Water-soluble stabilizer
- + Removable fabric marker

A



hoop. Line up the center pin first at the centerpoint of the hooped stabilizer, and then position the bottom and top pins. Finger-press the fabric onto the stabilizer. Remove the pins and use fingers to smooth the area to be sure there aren't folds or loose areas of fabric or stabilizer.

RESEW SEAMS & HEMS

After completing the embroidery, the seams need to be sewn back together. Remove any stray threads. Using the factory seamlines as a guide, carefully pin the seam together along the side edge. Restitch the factory seamline using matching sewing thread, a size 80/12 or 90/14 needle and a 3mm stitch length. To reinforce the seam, sew over the first line of stitching again or use a triple straight stitch. If you have a serger, serge along the

B



- + Lightweight nylon or monofilament thread
- + Large-scale floral embroidery designs (approximately 6" square; see "Designs.")

PREPARE

- Cut two 12" pink fabric squares and one 12" blue fabric square, making sure the panels are larger than the hoop.
- Print the design templates and position them on each sheer fabric square, designating the two pink fabrics as the upper and lower panels and the blue fabric as the middle panel.
- Mark the placement with a removable fabric marker or take a reference photo.
- Hoop two layers of water-soluble stabilizer and lay the one pink fabric panel over the hoop. Gently holding the fabric over the hoop, baste the fabric to secure it in place.

EMBROIDER

- Embroider the first design.
- Remove the hoop from the machine and the fabric from the hoop. Trim away the excess stabilizer. Repeat for the remaining sheer fabric squares.
- Rinse out the excess stabilizer, and then soak the fabrics for 2 to 3 hours or overnight. Rinse again, roll in a towel and let air-dry.
- Lay the fabrics right side down on an ironing board. Press with a press cloth, using the wool setting and either steam or a fine mist.

CONSTRUCT

- Rip one leg outer side seam up to,

but not through, the anchor stitching at the pocket. Open the leg and position the embroidered fabrics over the leg front, placing the upper, middle and lower panels, in that order. Cut the panels down to size, keeping approximately ½" excess at each edge. This excess will be turned under at the upper and lower edge and at the inseam; the rest will be sewn into the side seam.

- Using a removable fabric marker and a ruler, mark the fabric placement at the upper edge of the upper panel and along the seamline on both sides. Pin around the upper panel.
- Place the middle panel over the first panel with right sides together and the raw lower edges aligned; pin **(B)**.
- With a ½" seam allowance, stitch the pieces together and to the jean front, stopping ½" from the inseam to allow for turning later.
- Position the lower panel in the same manner. Stitch it to the middle panel with right sides together, again stopping ½" from the inseam to allow for turning later.
- Turn under and press the upper edge, the long inner edge and the lower edge of the sheer embroidered panels; pin.

- Using lightweight nylon or monofilament thread, stitch along the upper, inner and lower edge using a 3mm straight stitch or a small blanket stitch **(C)**.
- Baste the sheer fabric in place between the original seamline and the raw edge.
- With right sides together, pin and then stitch the side seam.
- Re-hem the jeans.

Tip Machine embroidery is a great way to mend jeans artfully. Pick designs with dense coverage for best results.





Embroidered Knees

Embroidering the knees of jeans can serve a practical purpose, covering holes or reinforcing thin, worn fabric. Or, in this case, simply create pretty custom patches.

MATERIALS

- + One pair of ready-made jeans
- + Stabilizer: adhesive & fusible mesh (see “Source.”)
- + Thread: all-purpose, embroidery & bobbin
- + Dense floral embroidery design (approximately 5½"x9"; see “Designs.”)

PREPARE

- Load the desired embroidery design onto the machine.
- Hoop the adhesive stabilizer with the paper side facing up. Lay the hoop on a flat surface and remove the paper covering.

EMBROIDER

- Print one copy of the embroidery design template and position it on one jeans leg knee where desired.
- To ensure the center placement points for the designs on both knees are aligned, place two pins in one knee center, matching the printed template center.
- With a ruler, draw a horizontal line across both legs. Find the vertical center of each leg and draw a line to determine the design center.
- Rip out the inseams of both jean legs, going at least 7" to 10" above the design center placement.
- Cut two pieces of fusible mesh stabilizer slightly larger than the embroidery design area and iron them to the wrong side of each knee.

JEAN-A-MA-JIG

One of the hardest things to do when resewing hems on jeans is sewing over the thick side seams. It isn't that the machine can't sew through the thickness; the angle of the presser foot changes to accommodate the thick layers, and the needle can't go into the hole, so it breaks. A Jean-a-ma-jig can help. To use a Jean-a-ma-jig, as you notice the foot starting to tilt upward near the side seam, stop and lower the needle into the fabric. Raise the presser foot, slide the Jean-a-ma-jig under the back of the foot and then lower the foot. Sew across the thick part of the hem. When the foot

starts to lean down, stop and lower the needle into the fabric. Raise the presser foot, slide the Jean-a-ma-jig under the front of the foot and then lower the foot. Position the opening toward the foot so there's a channel for the needle to sew into. Sew until the foot is off the thick part of the hem, stop with the needle down and then remove the Jean-a-ma-jig.



Find this cool tool at shopsewital.com.

- Hoop one jeans knee, and embroider the chosen design. Repeat for the other knee, mirroring the design with embroidery software.
- Resew the seams and hemlines.

Cutwork Needlelace Seams

The side seam of a pair of jeans is a very attractive place for embroidery, but the heavy seam and extra bulk can make that process difficult. Remove most of the excess seam for easier embroidery.

MATERIALS

- + One pair of ready-made jeans
- + Stabilizer: water soluble & fusible mesh (see “Source.”)
- + Thread: all-purpose, embroidery & bobbin
- + Hot-fix crystals (optional)
- + Floral cutwork lace embroidery design (approximately 5”x14”; see “Designs.”)

PREPARE

- Load the desired embroidery design onto the machine.
- Hoop two layers of water-soluble stabilizer, marking the center of the hoop on the stabilizer.

EMBROIDER

- Print the design template and place it on the jeans outer seam where desired. Mark the center as well as the upper and lower boundaries of the design placement, leaving 1” above and below the design.
- Open the inseam from the hem to a few inches above the upper boundary of the design placement.



- Sew two rows of stitching on the original factory seamline to reinforce the seam for embroidery.
- Cut away at least half of the excess seam allowance to reduce bulk for smoother embroidery. Press the seam flat, and then press it open.
- Iron on a piece of fusible mesh stabilizer to the wrong side of the fabric.
- Hoop the jeans leg. If desired, use a light coating of spray adhesive on the water-soluble stabilizer to keep the fabric in place.
- Embroider the design. Soak the fabric to remove the water-soluble stabilizer.
- Resew the inseam and hem.
- Embellish the design using hot fix 6mm crystals if desired. ⓘ

DESIGNS

Large floral design: Elegant Scrolls; hatchedinafrica.com
 Dense floral design: Whimsy Magic; sewingart.com
 Floral cutwork lace design: Off the Edge Cutwork Needlelace; sewingart.com

SOURCE

Thread Art carries No Show Fusible Mesh; threadart.com.



A still life photograph of a table setting. In the foreground, two white linen napkins are folded, each featuring a delicate hemstitched border and embroidered designs of pink roses and green clovers. A silver fork rests on the left napkin. In the background, a stack of white plates with gold rims is topped with two silver spoons. Two light pink roses are placed near the top center of the frame. The overall scene is set on a white tablecloth, creating a clean and elegant aesthetic.

Linen & Clover

BY KATRINA WALKER

Combine a dainty hemstitched border with charming, vintage-inspired embroidery designs to celebrate a very special occasion.

MATERIALS

Supplies listed are enough to make four 18"-square napkins.

- + 1 yard of light- to mediumweight linen
- + Spray starch
- + Water-soluble stabilizer
- + Needles: 90/14 embroidery & 100/16 hemstitch (wing)
- + Removable fabric marker
- + Appliqué scissors or snips
- + Self-adhesive water-soluble stabilizer (optional)
- + Coordinating 50-wt. polyester embroidery thread
- + Shamrock & flowers embroidery designs (no larger than 2" square; see "Designs.")

PREPARE

- Cut the linen into four 18" squares on the straight of grain.
- Stabilize the fabric by spraying it thoroughly with the spray starch until evenly saturated. Gently align the grainlines so they're straight. Allow it to air dry; don't press.
- Insert and thread a hemstitch (wing) needle. Determine the desired hemstitch and thread weights



Download the Single Clover design for free

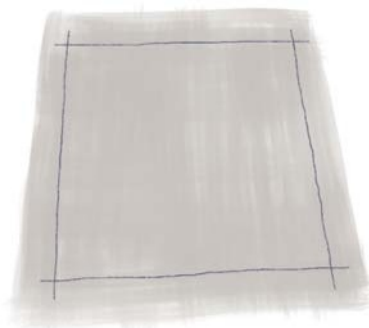
at cmemag.com/freebies until April 30, 2016. Find the design after the expiration date and the rest of the collection at shopsewitall.com.





Tip Choose a sewing foot that allows you to easily see the stitching line and allows free movement of the sewn stitches to pass under the foot, such as an appliqué foot.

A



by test-stitching on fabric scraps. Practice sewing the corners to find the best ending and pivoting points.

- Draw stitching lines on the linen squares 1½" away from the raw edge with the removable fabric marker **(A)**.
- Hemstitch around the napkin, centering the stitching on the drawn lines **(B)**.
- When stitching is complete, remove the stitching line marks, and then press.

EMBROIDER


- Download the chosen designs onto the machine.
- Center a motif on each corner with the design vertical centerline intersecting the corner point at a 45° angle.
- Hoop two layers of water-soluble stabilizer, or hoop one layer of water-soluble and another layer of adhesive water-soluble stabilizer with the adhesive facing up. If not using a self-adhesive stabilizer, use a spray or glue stick to temporarily adhere the napkin to the stabilizer.

B



- Embroider the design. Repeat to embroider the remaining three corners and additional designs arranged around the center as well, if desired.
- Carefully trim away the excess stabilizer from each design perimeter.

FINISH

- Double-fold the raw edges ¼" toward the wrong side; press. If desired, unfold the edges, miter the corners and then refold. Stitch close to the first fold using a straight stitch or install a hemstitch (wing) needle and choose a decorative stitch. 

DESIGNS

Clovers, *Creative Machine Embroidery*, Spring Clover Collection; shopsewital.com

SOURCE

Pfaff provided the Sewing Star foot used to create the featured samples: pfaff.com.

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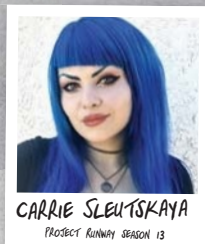
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Unique Technique: Fringe in the Hoop

BY LISA SHAW

Create a high-end shawl with in-the-hoop fringe. Plus learn a variety of tricks and techniques for stitching out fringe embroidery designs.



When working with fringe designs that don't have locking knots, use tear-away stabilizer.



DESIGN

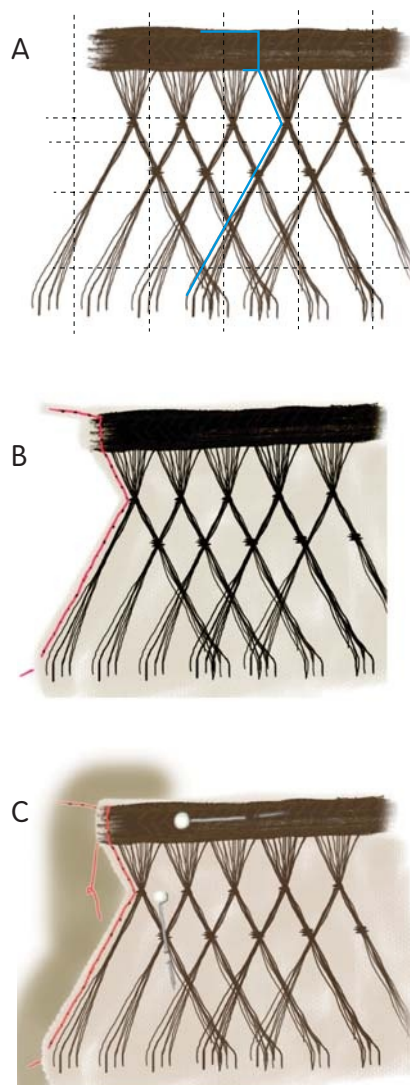
Choose an in-the-hoop fringe design that includes instructions on how to connect the fringe ends to create a continuous stitchout. Open the chosen design in embroidery software to examine the connection. Usually, the end of the design aligns with the beginning of the next design. If using a large hoop, combine two designs using the software to avoid multiple hoopings.

If the chosen border design doesn't include connectors or if you're creating an original border design, add an alignment line, which is a single running stitch with a long stitch length. In the featured design, the blue alignment line runs across the fringe upper edge and follows the outermost edge **(A)**. Ensure that the alignment line stitches before and after each stitchout so they align when overlapped.

FRINGE

Typically, in-the-hoop fringe designs are either embroidered as freestanding fringe or embroidered to a fabric edge in the hoop. Follow these instructions for embroidering freestanding fringe.

- Hoop a rectangle of water-soluble stabilizer.
- Using the same color thread in the needle and the bobbin, embroider the first step. Remove the design from the hoop and trim the stabilizer close to, but not through, the threads **(B)**.
- Lightly spray the design wrong side with temporary spray adhesive.
- Hoop a rectangle of water-soluble stabilizer. (When working in a larger hoop, use two layers of water-soluble stabilizer.)
- Embroider the second step, which is the alignment line. Remove the hoop from the machine. Place the first embroidered design over the hoop and overlap the two alignment lines. Once aligned, trim the alignment stitching from the fringe border upper edge **(C)**.
- Replace the hoop on the machine and embroider the next fringe design, continuing the process until the needed fringe length is created.





- When complete, use a rotary cutter to trim the locking stitches along the fringe lower edge. Remove the excess stabilizer, and then rinse and soak the fringe to remove the stabilizer.

Fringe Shawl

MATERIALS

- + Three 9"x54" rectangles of rayon, polyester, chiffon or silk batiste
- + Thread: all-purpose & embroidery
- + Fine sewing machine needle (optional)
- + Liquid stabilizer (optional)
- + Water-soluble stabilizer
- + Fringe embroidery design approximately 3½" wide (see "Design.")

PREPARE

- The featured scarf showcases two fabrics, one center fabric and one border fabric. Experiment to piece together fabrics as desired, using two or three fabrics.

- Stitch the fabrics together along the long edges to create one 25"x54" rectangle. When stitching lightweight fabrics with exposed seams, use a French seam to encase the raw edges for a professional finish. With wrong sides together, stitch two fabrics along one long edge using a ¼" seam allowance. Press the seam to one side. Fold the fabrics with right sides together, and then stitch the same seam using a ⅜" seam allowance, encasing the raw edge. Press the seam to one side. (On the featured scarf, the seams were pressed toward the center fabric panel.) Topstitch the seam. Repeat to stitch the remaining panel to the opposite center-panel long edge.
- Double-fold each rectangle long edge ¼" toward the wrong side; press, and then stitch. Or use a serger and stitch a rolled hem on each long edge.
- Fold the rectangle short ends ¼" toward the wrong side; press. Fold the ends another ½" toward the wrong side; press, and then stitch.
- Measure the finished rectangle short ends; record. Add ½" to the measurement to decipher the needed fringe length.

EMBROIDER

- Embroider the fringe designs onto water-soluble stabilizer, using matching, contrasting or variegated rayon embroidery thread, to create the necessary fringe length.
- Trim the locking stitches along the fringe lower edges. Soak and rinse the fringe to remove the remaining stabilizer.

FINISH

- Place the rectangle right side up on a flat work surface. Place the fringe upper edge right side up along one rectangle short end; pin.
- Fold each fringe end ¼" toward the wrong side.
- Set the sewing machine for a standard running stitch. Stitch the fringe to the shawl, ¼" from the fringe-head upper and lower edges. Repeat to stitch fringe to the opposite rectangle short end. ⓘ

DESIGN

Fringe: Jim Suzio, Fringe Benefits; jimsuzio.com

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Butterfly *Effect*

BY ZANDRA SHAW

Embroider freestanding and 3D butterflies to make special party decorations or nursery décor. The possibilities are endless with three sizes of butterflies made to stand on their own.





MATERIALS

- + 1/3 yard of pink organza
- + 40-wt. rayon embroidery thread
- + Water-soluble stabilizer (see "Source.")
- + Soldering iron or wood-burning tool
- + Hand-sewing needle & all-purpose thread or glue gun (optional)
- + 9"-diameter wooden hand embroidery hoop
- + Fabric scraps
- + Several spools of ribbon in various widths
- + Monofilament
- + Rhinestones, glitter glue & beads (optional)
- + Butterfly embroidery designs (approximately 2"x1½", 3"x2¼", and 4¼"x3"; see "Designs.")

Single Butterflies

PREPARE

- Download the medium single-wing butterfly embroidery design from cmemag.com/freebies until April 30, 2016. Load the design onto the embroidery machine.
- Hoop one layer of water-soluble stabilizer between two organza layers.

EMBROIDER

- Thread the needle and bobbin with embroidery thread.
- Position as many large, medium and small butterflies in the frame as possible.
- Embroider the designs.
- Unhoop the fabric and the stabilizer. Use sharp, short-bladed scissors to trim away the excess stabilizer and organza (**A**).
- Melt away the excess organza fibers along the design outer edges using a soldering iron (**B**).
- Submerge the butterflies in water to dissolve the stabilizer. Shape and place on a towel to dry.

A



B



Download the free Medium Single-Wing Butterfly design from cmemag.com/freebies until April 30, 2016. Find the design after the expiration date and the rest of the collection at shopsewitall.com.



Glue or stitch a 3D butterfly to a hair clip for a simple yet stunning accessory.

Tip Choose a sewing foot that allows you to easily see the stitching line and allows free movement of the sewn stitches to pass under the foot, such as an appliqué foot.



3-D Butterflies

- Download the large double-wing butterfly upper and lower wings and load onto the machine.
- Follow the previous steps to embroider the upper wings. Note that this design doesn't include a body.
- To embroider the lower wings, hoop one layer of water-soluble stabilizer between two organza layers. Embroider the design.
- Stitch the guideline for the upper wing body **(C)**. Position the upper wings over the lower wings. Pin or tape in place **(D)**. Embroider the stitch line and complete the design **(E)**.
- Unhoop the fabric and stabilizer; trim any jump threads.

- Trim and then melt away the excess stabilizer and organza. Submerge the butterflies in water to dissolve the stabilizer. Shape and place on a towel to dry.
- Embellish the wings as desired, using rhinestones, glitter glue and beads attached with hot glue.


MOBILE

- Cut seven 36" lengths of monofilament.
- Lay one strand flat on the work surface. Starting 6" down from the strand top, glue or stitch butterflies in place along the strand, spacing them 2" to 4" apart. Repeat to create the remaining strands.
- Remove the embroidery hoop outer ring. Loop the strand over the inner ring and tie it securely in place. Repeat to attach the remaining six strands, spacing them evenly around the hoop.



- Cut three 24" sections of ribbon. Tie one end of each ribbon around the inner hoop, spacing them evenly.
- Cut fabric scraps into 1"x8" strips. Cut remaining ribbon into 8" lengths. Tie ribbon and fabric strips around the inner hoop.

GARLAND

- Cut four 72" strands of coordinating ribbon.
- Pin-mark the midpoint of one strand. Hand sew or glue butterflies in place along the strand, spacing them 3" to 4" apart and orienting them to the strand midpoint.
- Hang the strands together over a table or in a doorway for a festive entry. 



DESIGNS

Butterfly: Download the Medium Single-Wing Butterfly design for free at cmemag.com/freebies until April 30, 2016. The design will be available for purchase at shopsewitall.com after the expiration date, along with the other featured butterfly designs.

SOURCE

Sulky provided the Wet and Gone Fabri-Solvy stabilizer: sulky.com.



garden variety

Tote

BY JESSICA GIARDINO

Keep track of all your tools in an oversized gardening tote that has plenty of storage, inside and out. Delightful seed packet embroidery designs liven up the pockets while you're digging in the dirt.



MATERIALS

Supplies listed are enough to make one 5"x11"x12" tote.

- + 1¼ yards of Fabric A & Fabric B (See "Fabric Notes.")
- + ⅓ yard of Fabric C (See "Fabric Notes.")
- + 1¼ yards of 45"-wide fusible fleece
- + 1 yard of 1½"-wide cotton webbing
- + 1¼ yards of ¼"-wide coordinating elastic
- + Heavyweight cut-away stabilizer (Amount determined by hoop size.)
- + Thread: all-purpose & embroidery
- + Six 3"x4" (or smaller) garden-themed embroidery designs (See "Designs.")
- + Removable fabric marker
- + Temporary spray adhesive

PREPARE

- Download and print out the Garden Variety Tote pattern from cmemag.com/freebies.



Download the Gardern Variety Tote pattern

from cmemag.com/freebies until April 30, 2016. The pattern will be available for purchase at shopsewitall.com after the expiration date.

- From Fabric A, cut two wide bag sides, two wide side-lining pockets, one bag base and two narrow bag sides.
- From Fabric B, cut two wide bag sides, two narrow bag sides, two narrow pockets, two pleated pocket liners and one bag base.
- From Fabric C, cut two rectangles that measure at least as wide and long as the pleated pocket pattern piece; this piece is trimmed later. The rectangle size accommodates hooping the pockets.
- From the heavyweight cut-away stabilizer, cut six rectangles to fit the intended hoop.
- From the fusible fleece, cut four wide bag sides, two bag bases, one wide side-lining pocket and four narrow bag sides. Cut the wide side-lining pocket in half lengthwise. Trim roughly ½" from the width and length of each fusible fleece pattern piece to reduce bulk in the seam allowances. Fuse each piece to the corresponding fabric piece.
- Fold one Fabric-A lining pocket in half lengthwise with wrong sides facing; press. Sandwich one fusible-fleece half pocket between the Fabric-A wrong sides; fuse. Repeat to fuse the remaining Fabric-A lining pocket.
- Cut the webbing in half widthwise.

FABRIC NOTES



- **Fabric A:** This outdoor fabric is used on the bag exterior wide and narrow sides and the interior pockets. To allow for fussy cutting and/or print matching, and depending on the print scale, extra fabric may be needed.
- **Fabric B:** This green outdoor fabric is used for the exterior narrow pockets, pleated pocket liner and interior wide and narrow sides.
- **Fabric C:** Used on the pleated pocket, this canvas holds dense designs better than open-weave outdoor fabrics though it shrinks easily when washed, so extra fabric may be needed.

The featured project showcases three fabrics. When purchasing yardage, consider how many fabrics you desire and where to use them. For the featured bag, note each fabric on the applicable pattern piece.



EMBROIDER

- Place the pleated pocket pattern piece over one Fabric-C rectangle. Using a removable fabric marker, transfer the design placement marks.
- Attach a stabilizer rectangle to each canvas wrong side using temporary spray adhesive, centering the stabilizer behind each design placement mark.
- Determine the desired design order for the pockets. Load the first design onto the embroidery machine.
- Hoop the fabric and stabilizer, centering one design placement crossmark in the hoop. Roll the remaining fabric and clip near the hoop edge to prevent it from hindering the stitchout.
- Embroider the first design, trimming jump threads with each color change.



- Remove the hoop from the machine and the fabric from the hoop.
- Repeat to embroider six designs onto the two pleated pockets.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

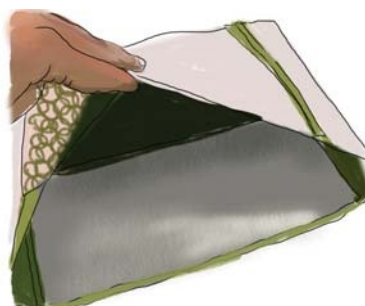
- Topstitch ½" from the fold on both wide side-lining pockets.
- Place one Fabric-B wide bag side right side up on a work surface. Place the wide side-lining pocket over the bag side, aligning the lower edges; pin.
- Using a removable fabric marker, mark the pocket lengthwise center. Stitch along the mark, backstitching at the upper and lower edges. Stitch ¼" from the lower and side edges, securing the pocket to the bag side. Repeat to complete the remaining Fabric-B wide bag side and lining pocket.
- Align one Fabric-B narrow end right sides together with one Fabric-B wide bag side, pin and then stitch **(A)**. Repeat to pin and stitch the remaining Fabric-B narrow end and Fabric-B wide bag side.
- Pin one Fabric-B narrow raw edge to one Fabric-B wide raw edge; stitch. Repeat to stitch the remaining Fabric-B bag lining sides.
- Align one Fabric-B base long edge with one Fabric-B wide bag-side long edge; pin with right sides together. Stitch, leaving ½" free on each Fabric-B base end **(B)**.
- Repeat to stitch the Fabric-B base to the remaining Fabric-B wide bag-side lower edge **(C)**.



A



B



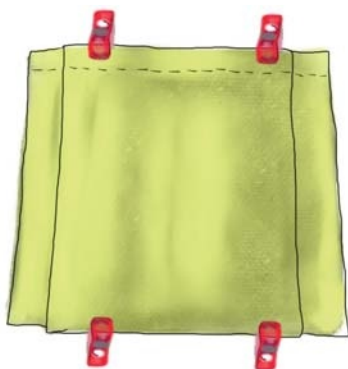
C





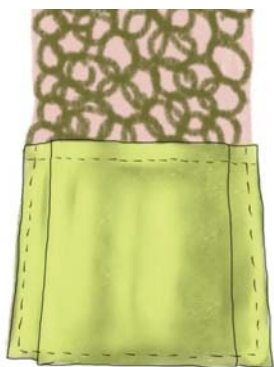
When working with canvas, don't let it sit in the hoop for too long to avoid hoop burn.

D



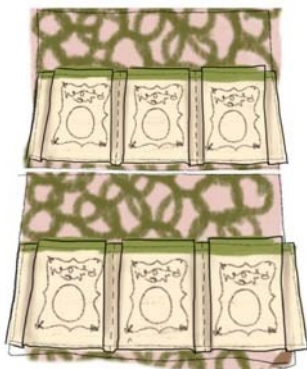
- Pin the two narrow base sides to the narrow bag ends; stitch.
- Press the lining upper raw edge $\frac{1}{2}$ " to the wrong side.
- Fold both Fabric-B narrow pockets in half along the foldline indicated on the pattern piece. Topstitch $\frac{1}{2}$ " from the fold along both pockets.
- Transfer the markings for the pleats using removable fabric marker. Fold the pocket along the pleat lines; clip in place **(D)**. The pleats are folded properly if they're as wide as the Fabric-A narrow bag side. Press the pleats in place.

E



- Place one Fabric-B pocket over one Fabric-A narrow-bag side. Align the lower edge and sides; pin, and then stitch $\frac{1}{4}$ " from the edges to secure the pocket to the bag side **(E)**. Repeat to attach the remaining pocket to the remaining narrow-bag side. Set the bag sides aside.

F



- Place one embroidered Fabric-C rectangle on a flat work surface. Place the pleated pocket pattern piece over the fabric, aligning the design placement marks.
- Cut the rectangle to size following the pattern. Repeat to trim the remaining embroidered Fabric-C rectangle.
- Pin one pleated pocket to one Fabric-B pleated pocket liner with right sides together, aligning the upper edges. Stitch the upper

edge. Repeat to stitch the remaining pleated pocket and liner.

- Press the seam allowances toward the liner, and then press the liner over the seam allowance, encasing the Fabric-C raw edge so the liner and pocket lower edges align.
- Transfer the pleat marks to the pocket right side. Fold the fabric along the pleats, clipping the pleats in place. The pleated pocket length should align with the Fabric-A wide-bag side. Press, and then repeat to pleat the remaining pocket.
- Pin one pleated pocket to one Fabric-A wide bag side. Stitch $\frac{1}{4}$ " from the sides and lower edge, attaching the pocket to the bag side. Stitch between each pocket, securing the pockets in place **(F)**. Repeat to stitch the remaining pocket to the remaining Fabric-A wide bag side.
- Using a removable fabric marker, draw a line 3" below the wide bag-side upper edge. Cut a piece of elastic to fit the bag side, and then pin it along the line.
- Stitch $\frac{1}{4}$ " from the wide bag-side edges, and then stitch across the elastic length above the pocket stitches to secure the elastic to the bag **(G)**. Repeat to attach the elastic to the remaining wide bag side and narrow bag sides.




Tip Proper pressing ensures proper pocket alignment.

- Following the previous lining instructions, stitch the wide bag sides to the narrow bag sides, creating a box. Stitch the bag base to the bag lower edges.
- Fold the upper edges $\frac{1}{2}$ " toward the wrong side; press.

FINISH

- Place the lining inside the bag exterior with wrong sides together. Align the side seams and corners.
- Using a removable fabric marker, mark directly above the pocket dividing lines along the bag

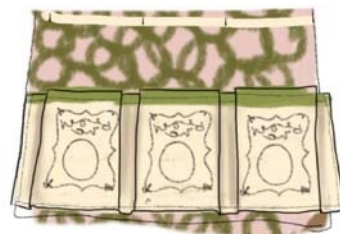
upper edge **(H)**. At each mark, pin 1" of the strap below the bag upper edge, aligning one strap side with the mark and ensuring the strap isn't twisted. Repeat to pin the remaining strap.

- Stitch $\frac{1}{2}$ " from the bag upper edge, catching the straps in the stitching. Stitch $\frac{1}{4}$ " from the upper edge for a professional finish. 

DESIGN

Seed packets: Embroidery Library, Flower Seed Packets Design Pack—Small; emblibrary.com.

G



H

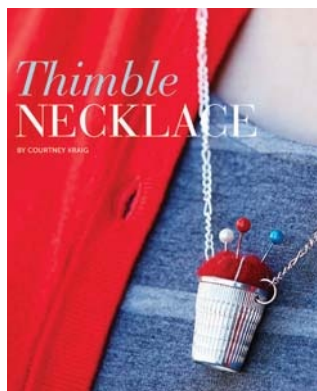




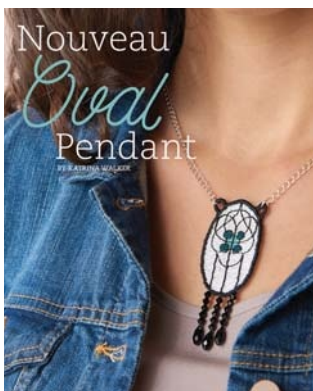
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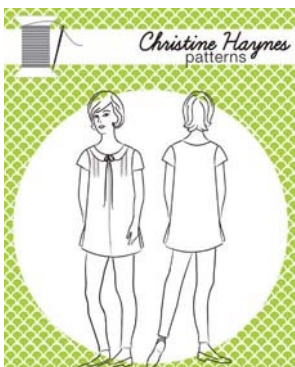
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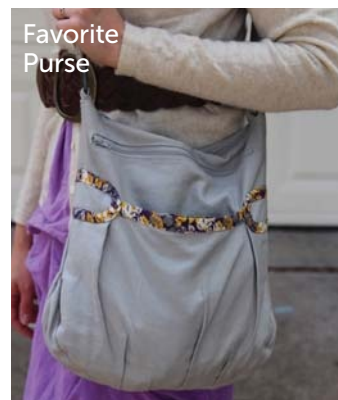
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Q&A

by Pamela Cox

Dear Pamela,

*What are your tips for embroidering
on delicate, couture fabrics?*

*Signed,
Scared Sheerless*

Simplicity 8523, Modified

DEAR SCARED SHEERLESS,

The first step to insuring a beautifully embroidered project is to begin with quality fabric. Sometimes this means the price point is a bit higher. While this can translate into a larger initial investment and added care during the machine embroidery process, higher-priced fabric is often better quality and has been woven true to grain, meaning that during prewashing and drying, less shrinkage will occur and the natural feel of the fabric will return.

The most important consideration for embroidering on fine and delicate fabric is choosing an appropriate design. Select a design digitized with lightweight fabrics in mind. Usually categorized as “bridal,” “lace” or “sheer/delicate designs,” these designs use less thread, usually within the underlay stitches **(A)**. However, relying on a digitizer label isn’t a 100% guarantee that the design is truly appropriate for the fabric. Understanding how embroidery designs are digitized will help in choosing a proper design for fine, delicate fabric. Once you’ve selected a design and are ready to begin, keep these tips in mind.

Perform a test stitchout on the chosen fabric. Digitizers often provide a free download, allowing for a collection to be sampled prior to purchase.

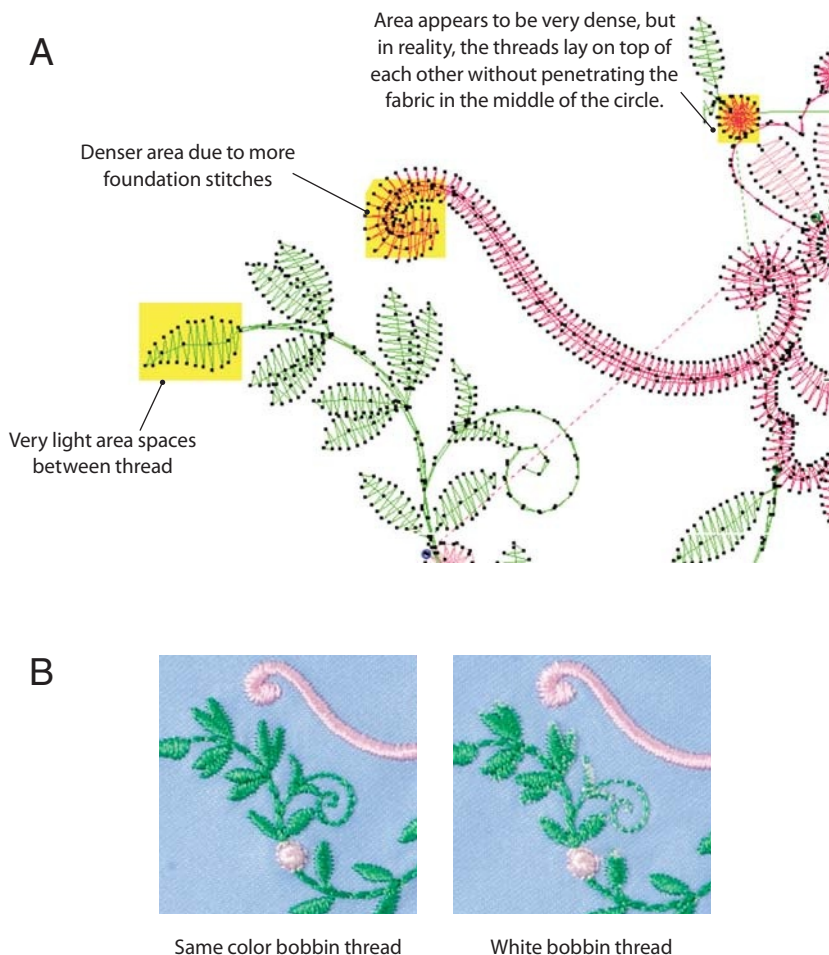
Make sure the work surface is clean and free of any rough areas that might snag delicate fabric fibers.

Always begin stitching with sharp, new needles in the smallest gauge compatible with the fabric weight. Purchase ultra-fine pins (size 22) for securing fabric when necessary,

but avoid stitching over pins during construction. If you strike a pin, a nick may be created on the needle. It’s best to switch to a new needle to avoid snagging fibers as stitching continues.

During embroidery, monitor the stitching process and slow the machine speed to reduce friction. If the design becomes a bit dense in an area, such as a flower center, reduce the speed even more and consider changing the needle gauge for that area.

Use the same thread in both the needle and bobbin. Lighter designs often use longer stitch lengths for coverage, pulling the anchoring points to the surface. However, if the same thread color is used in the bobbin, the ones pulled to the fabric right side remain unnoticed **(B)**. It takes more time to switch bobbins with each thread change, but this technique produces a richer-looking embroidered design.



When embroidering satin fabrics, it's common to fuse lightweight interfacing to the wrong side to help stabilize the loose weave. The basic pattern for woven fabrics is one fiber under another and then over the next in a basket weave pattern. Satin is woven with one fiber under another, up and over the next four or five threads, and then back down under **(C)**. This loose weaving pattern produces a light-reflective sheen, making it a good fit for formal wear. In theory, stabilizing the weave with fusible interfacing makes total sense. However, oftentimes the end result proves just the opposite.

Always remove excess stabilizer between and around embroidered elements, allowing the fibers to relax and return to their natural places and eliminating small puckers, especially after being pressed right side down over a thick terrycloth towel. If stabilizer remains and the fibers are fused into place, there's no chance of steaming out small puckers or having the fabric return to its natural feel and drape.

Fine, delicate fabrics require more time and money, but the investment is the difference between a beautifully machine embroidered item and an heirloom-quality machine embroidered item. **(i)**

DESIGNS

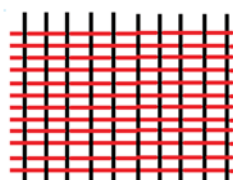
Flowers (blouse): Graceful Embroidery, Bridal Lace 2 Collection; gracefulembroidery.com

Flowers (blue samples): My Fair Lady Designs, Cinderella Companion's Collection; myfairladydesigns.com

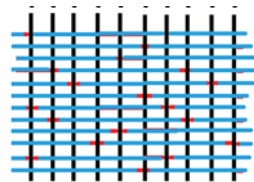
SOURCE

Shop Sew it All carries Sulky stabilizer: shopsewitall.com.

C



Basket Weave:
1 over/1 under
threads evenly anchored



Satin Weave:
5 over/1 under
threads "float" on top to
catch and reflect more light

TO HOOP OR NOT TO HOOP

Never hoop fine fabrics. Tightly hoop a sheer stabilizer and attach the fabric to the secured stabilizer by one or more of the following methods:

- Securely pin the fabric to the hooped stabilizer, placing pins near the hoop inner ring to avoid the stitching path.
- Use the machine-baste feature to secure the fabric to the stabilizer using a small gauge needle (65/9) and a very fine thread (60-wt.). This method eliminates any unnecessarily large holes from remaining around the completed design **(1)**.
- Lightly spray the hooped stabilizer with temporary spray adhesive and firmly press the fabric to the sticky surface, keeping it free of wrinkles **(2)**.



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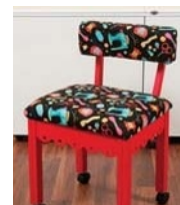


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An assortment of embroidery designs and thread kits, MSRP \$500; lunchboxquilts.com



Reliable Corporation: Senza 200DS Dual Ironing System: MSRP \$299 and 9000C LED Task Light: MSRP \$79; reliablecorporation.com



Arrow Sewing Cabinets sewing chair: MSRP \$220.99

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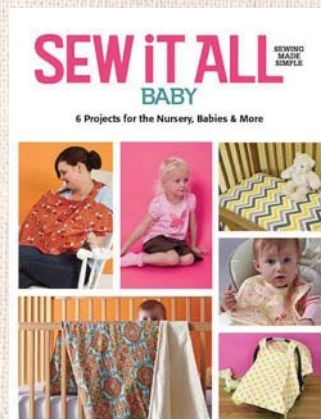
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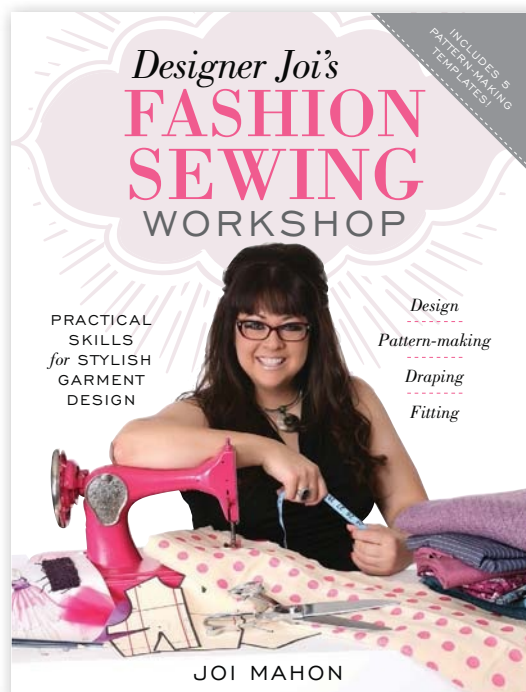
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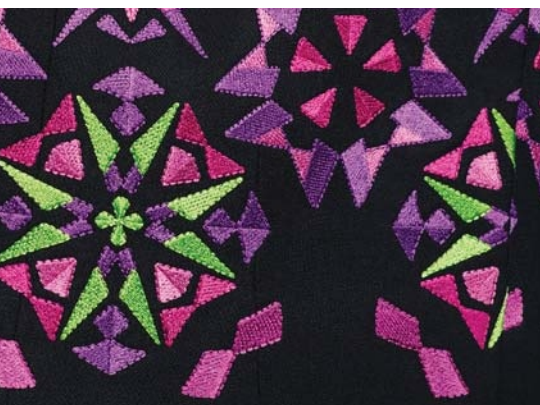


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